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# American Art News

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## MORGAN PORCELAIN SALE?

The old story that the famous collection of Oriental porcelains, formed by the late J. Pierpont Morgan and now on exhibition in the Metropolitan Museum, had been sold at private sale to Duveen Brothers, who virtually assembled the collection and disposed of it to Mr. Morgan, was revived on Thursday by the N. Y. *Sun*, which stated that the sale had been "positively asserted by authorities in the art world."

The *Sun* admitted it could not obtain any corroboration of the story from either Mr. Morgan or anyone in his office, nor from the Messrs. Duveen, and quoted Mr. Henry Duveen as saying: "I wish very much that the rumor were true," and the ART NEWS, from its superior sources of art and trade information, is also unable to secure any reliable confirmation of the story. There is continued delay in the arrangement for the appraisal of the Morgan collections, save the miniatures, in the Museum, by the State Comptroller, which appraisal, according to arrangement at the time of Mr. Morgan's death, Mar. 31, 1913, must be made at the expiration of two years from the collector's decease or after Mar. 31 next, unless the collections are by that time given to New York. This and the well-known relation of the *Sun*, with and to certain prominent collectors of Oriental porcelains, and dealers in the same, and to other persons who are in a position to know more than any others of the plans and intentions of the Morgan heirs, give more credence to the story in art circles than has been the case with similar stories in other N. Y. morning dailies during the past two years.

## MORGAN ART APPRAISAL.

State Comptroller Travis said this week to a N. Y. World reporter, that the appraisal of household effects of the late J. P. Morgan had been submitted to well-known men of means for consideration. Should their figures compare favorably with those of Samuel Marx, the appraiser, a reappraisal will not be made.

"I am not at liberty to name the men," Mr. Travis said, "They have a thorough knowledge of the value of such furnishings as adorn the households of the wealthy."

"My attention was drawn to the Morgan estate soon after I assumed office. The records show that Mr. Marx was paid \$15,000 for his work as appraiser. I have since learned that he sublet the work to another person who received less than \$3,000. Of course such action is within the law and Mr. Marx was acting on his rights."

"Another thing that interested me was the contention of the Morgan interests that they had an agreement with my predecessor that both parties were to abide by the decision of the appraiser. This agreement, I was informed, provided that the costs of the appraisal were to be borne equally by the estate and the State."

"I am anxious to get more information on this. There are no records in the Comptroller's office to show that such an agreement was made, and the only way I can find out is through my predecessor."

The Comptroller added that he intended to investigate the appraisal of every estate filed during his term of office.

"The fees attached to this appraisal business are plump and juicy," he said. "Since looking into the matter I can now understand why men haunt my doorstep to beg appointments."

## GERMAN EXHIBITION OFF.

The Chief Burgomaster of Düsseldorf has announced that it will be impossible to hold the contemplated 1915 exhibition. It has likewise been found necessary to abandon the idea of postponing it to 1916 or 1917, owing to the uncertainty as to the termination of war. A similar decision has been adopted by the Financial Committee in conjunction with the exhibition officials. The buildings will be pulled down.



ST. HELEN PRESENTING HER SON, THE EMPEROR  
CONSTANTINE IN HEAVEN

Tiepolo

Owned by Mr. Albert S. Ludlow of Waukesha, Wis.

Photographed by Curtis & Cameron

## A REMARKABLE TIEPOLO.

The remarkable and unusually fine example of G. B. Tiepolo (1697-1770) "St. Helen Presenting Her Son, the Emperor Constantine in Heaven," owned by Mr. Albert S. Ludlow of Waukesha, Wisconsin, and reproduced on this page, was painted for a church in Jerusalem when Tiepolo was at the height of his fame. The work was brought to America from Florence in 1860 by Henry Inman, the American painter, and was a feature of the loan exhibition in the

old Metropolitan Museum Building in W. 14 St. in 1880.

The composition is exceedingly strong and unusual, even for Tiepolo. There are no unmeaning portions of the canvas and, although there are many figures, none are superfluous and each has its significance. The heads of St. Helen and of the Virgin are full of character and nobility, as well as rarely beautiful, as is also that of Mary Magdalene, who, with tearful face, lifts up the crown of thorns. The angels and cherubs are of celestial beauty."

## SWEDISH ART AT WORLD'S FAIR.

One of the most interesting exhibits at the Panama-Pacific Exposition will be that of the Swedish painters, comprising most of the modern artists of that nationality.

While the works of Swedish artists are represented in most of the galleries in Europe, America is not well acquainted with their art as only on two occasions have Scandinavian collections been exhibited in the United States,—in 1893 at the Chicago World's Fair and last year by the American-Scandinavian Society of New York.

The San Francisco exhibit to be shown at the Swedish House, was made possible by the Swedish-American World's Fair Committee of San Francisco, the members of which communicated with the Swedish Government and asked for the loan of some of its art collections. The Swedish Government appropriated 600,000 kroner for the purpose and Knutt Wallenberg, Swedish Minister of Foreign Affairs, gave 50,000 kroner out of his own funds.

Among the painters who will be represented in the collection are Anders Zorn, Prince Eugen, youngest brother of the King of Sweden; Bruno Liljefors, Carl Larson, Emil Ostermann, Anna Boberg, Hugo Carlberg, Olle Hjotzberg, Count von Rosen and Anselm Schultzberg, Swedish art commissioner.

The exhibitors will each present an individual school and type. Zorn will be represented by nine canvases, and Prince Eugen (whose works are decidedly Swedish in character although he received his schooling in Paris), by six examples. Bruno Liljefors, Sweden's bird and animal painter, the only Swede represented in the Luxembourg, will show, among other works, "The Swans," a painting twenty feet in length.

Larsen's contribution will consist of twenty watercolors, and Ostermann's of a portrait of King Gustaf V.

Commissioner Anselm Schultzberg has arrived in San Francisco to supervise the hanging of the exhibit.

## DENMARK AT EXPOSITION.

Mr. William Arup, the Royal Danish Commissioner to the Panama-Pacific Exposition recently arrived from Copenhagen, and has gone to San Francisco. It will be remembered that Mr. Arup, represented Denmark in the same capacity at St. Louis in 1904.

The Danish exhibit at the Exposition bids fair to be one of the most attractive displays in the Varied Industries Building. The Royal Copenhagen Porcelain Factory has sent over a large number of signed porcelain pieces, as well as a large assortment of faience. The commissioner values this part of the exhibit at more than \$50,000.

Mr. Arup has succeeded in procuring a collection of rare old pieces of Hedebo embroidery. This fine needlework, on homespun linen, is typically Danish, and has for centuries past been made chiefly by the women of one Swedish county.

A new feature at this year's Danish exhibit will consist of a thousand fine hand-wrought silver articles done by Georg Jensen of Copenhagen. This will be Mr. Jensen's first introduction to the American public, although he is so well-known abroad that every large museum in Europe owns several specimens of his highly artistic work. There will also be samples of enamelled art-craft work.

## SARGENT AT SAN FRANCISCO.

Included in the large assortment of John S. Sargent's works, selected and shipped by him from London to the Department of the San Francisco Exposition of Fine Arts, is the portrait of Henry James, which was attacked and injured by militant suffragists in the last Royal Academy exhibition in London, whose axes, however, fortunately left only superficial wounds and abrasions. Exposition visitors will, therefore, see the portrait, together with a whole gallery of Sargent's best work, some of the paintings completed especially since the out-break of the war, while he was living quietly—or as quietly as possible—in the Austrian Tyrol. The Sargent room will also contain the artist's fine portrait of John Hay.

Another individual gallery among the 102 rooms in the Fine Arts Palace which is sure to attract a good deal of attention, is the special room devoted to the paintings, etchings and posters of James McNeill Whistler. For this room sixty of Whistler's best works already have been secured from various parts of the world, and most of these are now at the Exposition.



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**Tartoué's Agreeable Portraits.**

It is a facile crayon and brush that Pierre Tartoué yields, and as he has a decided refinement of technique and aptness in catching a likeness, the group of portraits in pastel and oil he is showing at the Reinhardt Galleries, 565 Fifth Ave., to Feb. 15, makes an agreeable impression. The most attractive and spontaneous of the pastels are the quarter-lengths of "Miss \_\_\_\_\_" and "Mrs. P. Tartoué." Among the women who are shown in three quarter-lengths are Miss Harriet McAlpin, Mrs. Arthur Gould Hamilton, and Mrs. G. Doubleday. The two little girls of Ex-Senator Clark, Miss Andrée and Miss Huguette, are shown, the former with flowers and the latter with a doll, while little Miss Olive van Heusen holds a King Charles Spaniel. Among the oils is a largely handled life-size, full-length of Mr. J. G. Dodworth, in tennis costume with racquet and ball and a bull dog at his side, in the open. There is also a portrait of Mrs. Dodworth, seated. Two interesting works, copied with color suggestions, from the family from daguerotypes, are of Mr. and Mrs. William F. Proctor. An excellent oil represents Mr. J. W. Dugan, while there is a clever head of Mr. F. F. Dawes smoking his pipe.

**ARCHITECTS ANNUAL SHOW.**

Works in sculpture and wall decorations for the Panama-Pacific Exposition, figure prominently in the 30th annual display of the Architectural League, which will open to the public tomorrow at the Fine Arts Building, 215 West 57 St., under the watchful care of its "Little Mother," the assistant secretary, Miss Simpson, to remain through Feb. 27.

The central gallery is given up chiefly to sculptures and architectural settings, many of the exhibits being models or studies for works which are to appear in San Francisco. In the Vanderbilt Gallery appear in floor centres to the right the plaster of D. C. French's impressive "Genius of Creation," reproduced in the Art News of Nov. 14 last, and to figure in the Pan-Pacific court of honor, while on the left is a spirited mounted man, a fragment from the single figure from the Grant Memorial at Washington by H. H. Shradly, sculptor and E. P. Casey, architect.

**Some Impressive Sculptures.**

The middle of the central gallery is held by Robert Aitkin's opulent "Fountain of the Earth" for the San Francisco Court of the Universe, with its four sets of nude figures, flanked by Assyrian Caryatides, holding snakes, fishes, lobsters and lizards on the entablature about the globe. To the right of this is A. A. Weinman's "Descending Night," a somewhat artificial female figure and on the left Evelyn Beatrice Longman's spirited model for the "Fountain of Ceres," for Henry Bacon's Court of Four Seasons. Mr. Weinman has two effective figures of water centaurs and a striking winged figure of "The Rising Sun" for his fountain in the Court of Honor and a study for a Sphinx for the Scottish Rite Temple at Washington. The latter is flanked by Edward Field Sanford Jr.'s effective "Marble Dog," for the entrance to a garden.

Ulic H. Ellershusen shows a Pan-Pacific balcony with graceful female figures and a decorative worsted mill anniversary tablet, Chester Beach sends a somewhat incomplete looking Egyptian female fountain figure, burdened with two amphora and George Noble Burnham, two charming panels for the bronze doors of a Boston dental infirmary for children, typifying a teacher's care and mother's love.

Paul Manship has a couple of handsome terra cotta flower boxes and a pseudo Greek "Infant Hercules" fountain figure for San Francisco. A second work by Miss Longman is her massive, if rather perfunctory Allison Memorial for the State house grounds at Des Moines, Ia. A quite charming fountain with a boy and turtles is Burt W. Johnson's "The Little Director." In a similar vein is R. Hinton Perry's graceful "Boyhood" fountain with the boy holding up a fish. Karl Bitter shows his fine talent in a marble memorial figure and a boy and geese fountain for Mr. John D. Rockefeller. By F. H. Packer there is a strong statue of Chief Justice Thomas Ruffin. Harriet E. Frischmuth has a capital bronze "The Fountain Girl."

The collaborative competition in sculpture and architecture this year brings an interesting row of models, notable among which is the Etruscan "Pomona" structure of Berliner, Moskowitz and Werner and that fathered by Jerrold and Warren Dahler and Anthony F. Terrizzi.

**San Francisco Decorations.**

The mural decorations for San Francisco figure largely in the South gallery. Here are panels by Robert Reid, picturing with opulent design "The Four Gods of California," a historical series by William de Leftwich Dodge, Frank V. Dumond's attractive picture of "The Westward March of Civilization" and Edward E. Simmons "Bringing Civilization to our Shores." Frank Brangwyn is represented by a decorative "The City of Ghent." A remarkably fine arrangement of picturesque colored types in the field is "Cotton" by Frank P. Fairbanks intended as a decoration for a Southern administration building. Claggett Wilson has a fantastic over mantel quite in the Beardsley vein in "The Clowns," while Arthur Crisp is to the fore with a charming mural painting for a Summer home and an attractive "Philosophy." Cram & Ferguson show a fine stained glass design and J. Monroe Hewlett, Charles Basing and J. Hewlett a large and striking decoration for a morning room, showing ladies outside an old fashioned mansion with costumes of 1860. There are other notable decorative works by Milton Bancroft, B. Faulkner, Bert G. Phillips, Charles G. Hubbell, Arthur S. Covey and Robert Chanler.

The architectural exhibit is as usual large and of great interest. It includes, "The George Washington Memorial Building," by Tracy and Swartwout, to be erected on the Mall at Washington; the Carrere and Hastings Memorial Amphitheatre at Arlington Cemetery; the Morgan bankinghouse, by Trowbridge & Livingston; the Morgan Memorial, by Lafarge and Morris; the Minneapolis Museum, the Burke foundation at White Plains and the McKinley birth place

memorial, by McKim, Mead and White; the St. Regis High School of Maginnis & Walsh; the church of St. Vincent Ferrer, by Bertram Goodhue; the Astor Memorial Library at Rhinebeck, by Albro and Lindenberg and St. Patrick's Church at Bay Shore by Gustave S. Steinbach. A. v. C.

**ANNUAL WATERCOLOR SHOW.**

The 48th annual exhibition of the American Watercolor Society, now open, free to the public, at the Fine Arts Club, 119 E. 19 St., to Feb. 25, is of goodly size and contains a number of interesting works of the saner, sounder sort and several examples of those sporadic modern tendencies, which would have thrown the jury into a fit in the days when the exhibitions were held in the old Academy of Design.

One of the most successful, technically, and one of the most attractive artistically, of the exhibits, is Edward Dufner's lovely bathers at "Springtime" on the shores of an Arcadian sea, reproduced in this issue of the Art News. Here there is great artistry in the harmony of the lines of the hair and figure of the young woman in the foreground with the bud laden branches of a tree, by which she stands. This is in gouache and contrasts sharply, in its partly impressionist method, with the pure wash handling of an adjacent and most attractive work, a mother with a sleeping child, by A. Schille, and Irene Weir's beautiful little still lifes, so remarkable for their color. Again one finds body color in Josephine Wood Colby's attractive work with two Renaissance girls in an Italian garden. Highly artistic also is George Wharton Edwards' Dutch girl in her garden, which again upholds the pure color tradition.

**Good Landscapes and Figure Works.**

A most ambitious and successful work, is F. J. Johnson's scene in a logging camp. Carton Moorpark shows also a large work, a well-handled old country mountain landscape, with a goatherd and some rather gray goats.

Tony Nell strikes a new and bright note in a scene outside a moving picture show and Albert H. Sonn signs a couple of bright riverside impressions with canal and other boats. C. Bertram Hartman is again to the front with some over life size women washing their hair, and otherwise disporting themselves on the shores of a lake in a pallid land of dreams and a much more effective riverside with nude women, one with a huge variation of the mandolin, consorting with some blood red ibexes or storks.

Edith M. Magonigle signs a nice "Pierrot" drawing and "Adios," a clever Japanese woman without undergarments, while Lucy W. Hurry has a well-composed and decorative group of four girls seated amid flowers.

**Some Virile Works.**

It is refreshing to see such virile works as Cecil Jay's scene in a Holland kitchen and a young Dutch girl dressing. Delightful is Rhoda Holmes Nicholls' little girl day dreaming by a tea table with a fox terrier in her lap. By Clara W. Parrish there is a quaint 15th century Italian scene. Carlton T. Chapman signs a capital American historical marine, "The United States and Macedonia," and a spirited French scene in the middle ages with men at arms rallying out of "La Porte Moret."

John Huffington, who paints on the back of the canvas has a landscape with a fine cumulus sky and another with a misty evening effect.

Charles W. Wright shows an unusual and picturesque Egyptian scene, with river as dado, sky as frieze and palms and the figures of men and animals as an effective field decoration. Metheny H. Platt has a not over well realized but creditable picture of a carpenter in his shop. C. W. Wyman presents a spirited impression of a dancing girl. W. S. Robinson signs a fine riverside scene, Angela B. Leavy a charming little Irish roadside, and Clara T. McChesney a fine head of an old woman. L. May Stanton has a frame of excellent miniatures and Colin C. Cooper a striking little view of Gibraltar at night. Olive Rush has a clever little work showing an Indian girl and lady, Irving B. Couse a terra cotta Indian child in a landscape, and C. Woyman an artistic colored drawing of a mother bathing her child and a sketch of little "Sidney Carrington."

Among others well represented are: W. S. Potter, M. W. Barker, Charles Basing, Amy Pleadwell, Frank T. Hutchens, Elinor M. Barnard, Mettendorfer Strauss, M. W. Baxter, W. R. Leigh, T. H. Richardson, M. Langbry, T. H. Richardson, Chas. L. A. Smith, S. Dale Shaw, Jan Peterson, A. T. Schwartz, A. E. Albright, Elizabeth Echwarz, J. Hudson Smith, James Symington, C. M. Post, S. Pottbast, J. Ritchel, H. Smith, Billie Ballet Bertha S. Wengler, C. P. Gruppe, A. Schilling, G. E. Browne, C. P. Roder, Hilda Belcher, E. C. Volkert, A. Schneider, E. M. Bicknell, C. R. Hirst and Effa T. Lewett.

**French Soldier Artists Benefit Sale.**

An exhibition and sale of paintings and sculptures is on at the Knoedler Galleries

to Feb. 13. The proceeds of the sale will be devoted to the Relief Fund for the Families of French soldier artists, which is in charge of an American Committee of One Hundred. The artists contributing will receive no share of the sales. While few of the examples donated are new, all are characteristic, and the exhibition evidences the generosity of the artists in, giving, in many cases, superior examples of their work, and marking them at prices exceptionally low. Among the best oils in the exhibition are "Firelight," by Carroll Beckwith; "An interesting Book," by John W. Alexander; "Thunder Clouds," by Carlton Chapman; "Advancing Storm," by William A. Coffin; "Pont de L'Archeveche, Paris," by Lewis Cohen; "Fireside," by Irving Couse; "Adrift," by Elliott Daingerfield; Henry Golden Dearth's "Boulogne Harbor"; Paul Dougherty's "Low Tide Rocks"; Edward Dufner's "Spring Morning"; "Italian Landscape," by Walter Griffin; "From Russian Poland," by S. Montgomery Roosevelt; Albert Groll's "Laguna, New Mexico"; Arthur Hoerber's "Landscape"; "Happiness," by DeWitt Lockman; "The Seed of the Future," by Will H. Low; "The Sunken Ledge," by Dewitt Parshall; "On the River Loing," by Robert W. Van Boskerck; "Interior," by Irving Wiles; "Wood Nymph," by Douglas Volk, and John S. Sargent's "Moorish Courtyard." There are watercolors by Cecilia Beaux, George De Forest Brush, Colin Campbell Cooper, and Henry Oliver Walker. The sculptures have been donated by Herbert Adams, Robert Aitkin, Paul Bartlett, John Flanagan, Daniel Chester French, Janet Scudder, F. Macmonnies, Malvina Hoffman, and Bessie Potter Vonnoh.

The exhibition committee includes Harry Watrous, Herbert Adams, W. N. Taylor, John Flanagan, William Bailey Faxon, Francis C. Jones, Jules Turcas and W. A. Coffin.

**Nightmare and Pale Horse.**

The nightmare must have caught up with death on the pale horse before the latter reached the "Interior of the Fourth Dimension," to judge from that and other expressions of Max Weber's impressions of how things look in the next world and this, which are now on exhibition at the Print Gallery, 707 Fifth Ave. to Feb. 13. The 38 works which Mr. Weber shows, evidence that he is a man of talent who may recover from his futurist tendencies. It is intended that the exhibition which contains some works already shown here should be a retrospective one and it certainly is a far cry from the quite understandable "My Studio in Paris" of 1907 and the realistically ugly "Bathers" of 1909 to the extraordinary cubistic "Bather" and very "Imaginative Portrait of a Woman" of 1913. The work in general is but a variation of the Matisse, Picabia, Picasso methods and is hardly convincing as to any seriousness of purpose. It seems like an attempt to apothecize the kaleidoscope. In Mr. Weber's "Woman and Tents," we have the new art idea of apparently a Parisian version of "Susannah and the Elders." As to the rest the things that are to be understood are ugly, while those which are not are certainly not beautiful, even if they do inspire some interest of curiosity.

**Masters In and Out of Hand.**

When a group of Frenchmen with such undoubted talents, exploit them in such a general unattractive fashion as those who are now furnishing the current exhibition at the Carroll Galleries, 9 East 44 St., through Feb. 3, it is worth while to endeavor to find out seriously what they are after if it be not the fleeting fame of eccentricity, or the nimble dollar of those who like to be up early, so as to be up-to-date with the latest movements in art. Now it is not to be questioned that synthesis in art has some uses in the classroom and studio, but to make a model out of a mannikin without dressing him up cannot serve any useful exhibition purpose, and if the live model is used it is not proper to vulgarize nature and call it art. And to turn to unanimate objects, landscape should not look as if painted with children's toys for models, and views of towns as if modelled from their play houses. It is useless to go into details with the "Second exhibition of contemporary French Art." Odilon Redon has a delicate fancy and a genius for color, and Georges Roualt can paint so well that he ought to know better. The sculptures of Duchamp-Villon are reductions of nature to almost absurdity. Messrs. Lafite, Valtat, Vera, Moreau, Chabaud, De Segonzac, De Vlaminck, Dufy and Renoir, all have something quite interesting to say but how badly they express themselves.

**Sewell's Alaskan Landscapes.**

The grandiose features of Alaskan landscape have found a capable interpreter in Robert V. V. Sewell who shows 19 canvases as the results of his trip, at the Macbeth

Galleries, 450 Fifth Ave., through Feb. 15. Mr. Sewell's talents as a mural painter are well known and these new proofs of his skill are most interesting from both subject and treatment. There is great vigor in these renderings of unfamiliar scenes if at times a little paintiness. There is a strong dramatic feeling in the "Solitudes of the Yukon" with its rift in the lowering sky and a fine effect of light in "Unviolated Spires." Notable also are "The Alaskan Summer," "Flowers of the Delta," "Summer Landscape," "Buttresses of the Glaciers," "Miles Glacier," "Walhalla of the Salmon," with its fishing bear and "The Beaver Dam and Dying Salmon." The human interest is introduced in such works as "Announcement of the Worlds War at Nugget Creek Mine," "Departure from the Rarus River" and "Trail to the Shushana."

#### Sunshine and Shimmer by Monet.

When the "faddists" are raging all about on the Avenue and nearby it is refreshing to turn to the purity and beauty of such works as those of Claude Monet at the Durand-Ruel Galleries, 12 East 57 St., to Feb. 16. These were considered revolutionary in their day, but are now accepted at their genuine worth. You may at times dislike the manner of laying on the paint, but you cannot get away from the spell of the beauty of most of the results. It is rather hard to assimilate the light and color problem, of the high noon effect of sunlight, on the doorway of the Cathedral of Rouen of 1894, but look at the beauty of "Le Bassin aux Nymphéas" of 1900, the sundown splash on the waters of the Thames at Waterloo Bridge of 1902, the sunset behind "Les Peupliers à Givernay" of 1892, and the sparkling "Route de Monte Carlo." Saturated with sunshine are the "Falaisses de Pourville, le Matin," 1897; there is a fine flurry about the storm scene, "L'Inondation," while the water sweeps by with a refreshing swing in the "Torrent de la Petite Creuse." Remarkable stretches of water are seen in "Venise, l'Eglise San Giorgio" and "La Seine à Lavacour." Notable also are "La Falaise" of 1879 and the fine disarray of the "Environs de Vetheuil, fleurs" of 1880. What quality there is in the "Rougets" of 1888 and how firm are the "Citron" of 1884. Tulips furnish the subject for another still life.

#### Gallatin Coll'n View for French Artists.

A collection of modern drawings, paintings and etchings lent by Mr. A. E. Gallatin, is on exhibition at the studio of Mrs. Harry Payne Whitney, 8 West 8th St., through Feb. 16. An admission of fifty cents is charged, the proceeds to go to the Fraternité Des Artistes, the Fund for the relief of destitute French artists' families. It is one of the most agreeable exhibitions yet held for foreign artists, suffering from the war's effects. The owner, whose unusual art taste and knowledge are well known, has collected his treasures con amore. There is an "intimate" and delightful atmosphere to the display, that well repays a visit.

There are drawings and etchings by Zorn, Forian, Helleu, Daumier, Rodin, Hokusai, Bakst, M. Manet, Legros, Puvion de Chavannes, Raffaelli, Degas, Jaques Villon, Muirhead Bone, Aubrey Beardsley, D. Y. Cameron, Maxfield Parrish, William J. Glackens, Ernest Haskell, George Luks, Mary Cassatt, J. W. Alexander, Joseph Pennell and Everett Shinn.

#### Sculptures by Mrs. Burroughs.

Edith Woodman Burroughs, the talented sculptor-wife of Bryson Burroughs, curator of paintings at the Metropolitan Museum, is exhibiting at the galleries of the Berlin Photographic Galleries, to Feb. 20, a collection of thirty-eight sculptures, including a number of graceful female figures in plaster, such as "Youth," from her Pan-Pacific fountain of that title, "At the Threshold," "Aquiescence," "Thwarted," and "Morgiana," from the fountain of the Arabian Nights. There is a remarkably fine portrait bust in marble of Mrs. Edward Robinson, the Museum director's wife, and three good bronze busts of John La Farge, John Bigelow and Leo Ornstein. In striking contrast to these works are the artistic but vulgar Jules Pascin series of drawings, in the adjoining gallery, which, while distinctly clever, are much lower in the moral scale than the masterly nude productions of Louis Legrand in "Le Courrier Français."

#### Watercolors by Charles S. Barney, Jr.

The son of the rich man and even the rich man himself, has been such a factor of late in the ranks of the workers in the fine arts, that it is a pleasure to welcome a clever young architect, Charles S. Barney, Jr., who, in his leisure hours has produced a number of bright artistic watercolor studies and sketches at Newport, Tuxedo and in Florida. These he has been showing on invitation to his friends, only at Miss Swift's Studios, 15 E. 55 St., which evidences a quite unusual degree of artistic modesty.

#### Women Painters at Grace House

A group of four women artists are the exhibitors this month at the Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway, Ellen Ravenscroft shows several unusually interesting landscapes and snowscapes, broadly and directly painted. The snowscapes are especially well-composed and attractive in design. Sarah Huntly displays portraits and landscapes; Hilda Belcher has two typical compositions, and Marion M. Kerr shows landscapes and figure subjects. It is altogether an attractive exhibition, well arranged and shows to advantage in the well-lit, cosy gallery of Grace House.

#### The Aftermath of "Futurism."

Mr. Alfred Stieglitz, at whose Photo-Secession Galleries, 291 Fifth Ave., the gamut has been run from early "futurists," through savage art symbols, to the "post futurists" of Pastiche, Picabia, Picasso, et al, has in view of the spread of the cult into public and byways, heretofore sacred to more reasonable artistic attempts, turned his galleries over, for the nonce, to the work of two clever young women, Marion H. Beckett and Katherine B. Rhoades, already favorably known by previous display.

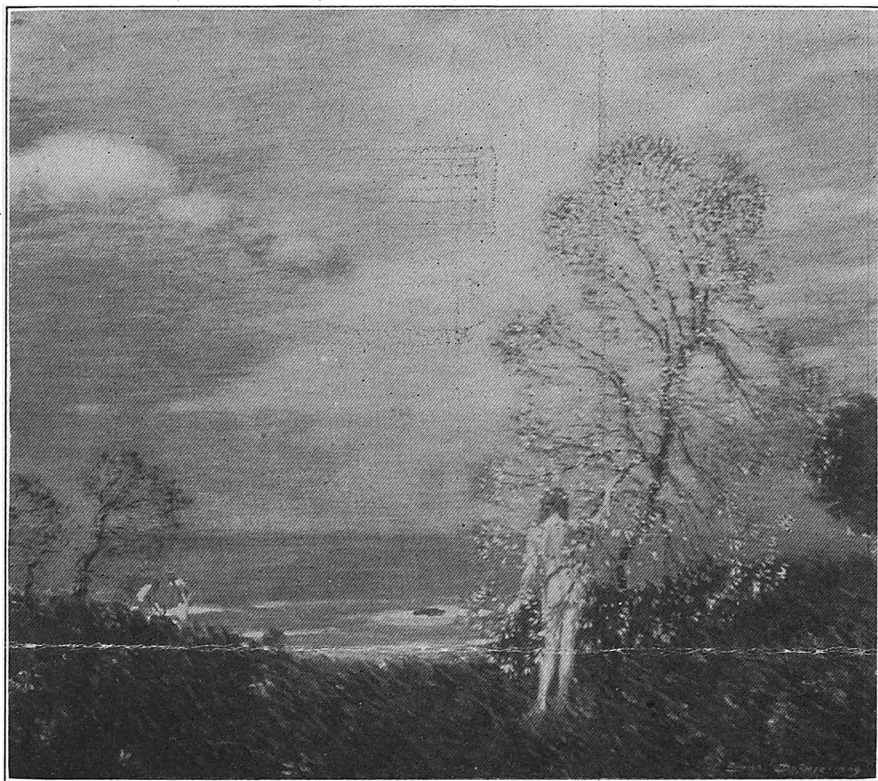
#### PARIS LETTER.

Paris, Jan. 27, 1915.

The French art exhibit for the Panama-Pacific exposition has just been shown at the Petit Palais. "Paris is used to art exhibits," says the Paris correspondent of the Chicago News, "and if these works were going elsewhere than to the United States the public interest would be much smaller. But now in France eyes are turned constantly toward the American Republic and the French people are eager to learn of America's feeling with respect to the war. Consequently all manifestations that tend to prove the friendly relations existing between the two most democratic countries are joyfully received on this side of the Atlantic."

"The rooms in which the art works are exhibited are decorated with plants and flags, among the latter the stars and stripes. At the entrance are busts of King Albert and Queen Elizabeth of Belgium."

"The exposition is not rich in paintings and the greatest French painters are not represented. There is one exception, M. Marquet, represented only by two Parisian landscapes. Among the Belgian painters are Theo Van Risselberghe, who is exhibiting a nude woman and two still lifes. Baert-



SPRINGTIME—TAORMINA

Edward Dufner

American Watercolor Society's Exhibition, National Arts Club

#### Mrs. Brewster's Classic Scenes.

Unusually attractive are the 65 landscapes, mainly of European and far Eastern scenes, which Anna Richards Brewster (Mrs. William T. Brewster) displays at the Arlington Galleries, 274 Madison Ave., through Feb. 13. Mrs. Brewster is a daughter of the late William T. Richards, the distinguished marine painter and was his pupil as well as, if the writer is not mistaken, of Samuel Colman as well. She draws extremely well, has an excellent color sense and paints with a fine eye for the picturesque. She displays scenes in Egypt, Greece, Montenegro, Italy and Spain and is especially happy in her rendering of architectural remains, the ruins about the Acropolis and the sketches along the Ionian Isles, being simply delightful, in Switzerland and Norway and in this country in Rhode Island and Vermont. The care with which the architecture, rock, settings and mountain forms are drawn, make the classical scenes valuable as records as well as pictures.

#### Home Birds Well Painted.

Something unique in exhibitions is the display of watercolors of "Our Common Home Birds," by H. C. Denslow, at the Katz Galleries, 103 West 74 St., through Feb. 25. The artist, who has spent his life in the study of American birds, has been a taxidermist for many years and his work is well-known to visitors to the Natural History Museum, where it fills several cases. In the present display he proves how thoroughly qualified he is to portray his subjects with sympathy and understanding. Each bird is painted to portray individual character and none but a bird lover could arrive at the result he has achieved.

**BIOGRAPHICAL NOTES on Fifty American Artists:** Fifty typical paintings reproduced. Fifty cents, postpaid, Macbeth Gallery, 450 5th Ave., N. Y.

son, who has a large picture representing a northern village under snow and several Flemish landscapes and some fine bronzes, one by Mœunier, and another by Carpias, two paintings, one by Lambert, and another by G. Hausrath.

"There are ancient Malines laces and Bruges point of incomparable fineness, also many engravings, etchings and photographs of towns bombarded. The national porcelain factory at Sevres is represented by several modern vases in tender colors."

"Old furniture, unique pieces representing the most beautiful of French styles, Gobelins and Beauvais tapestries, autographs and curious century-old flags enrich the collection. The sword of Gen. Lafayette the "Cordon of the Holy Spirit," which Rochambeau wore on his breast, and two busts of Benj. Franklin and Jean Jacques Rousseau."

#### Miniatures by the Misses Burke.

Several miniatures, mostly copies of well-known early English portraits, by two sisters, Lucy and Gertrude Burke, are on exhibition at the Ralston Galleries, No. 567 Fifth Ave. The young artists, who are only 18 and 21 respectively, are the daughters of an old New York contractor, Luke A. Burke, are studying in Paris and their work has been shown at the Salons.

The work of the two miniaturists is marked by delicacy and refinement of color and sympathetic and faithful translation of the originals. They would seem to have, from the present examples, a good "Future."

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#### BOSTON.

The jury of rejection of the Pa. Academy has finished its work here, and the wails of the dismembered still fill the air. As usual the "invited" generously contributed several pictures in addition to the one originally solicited, thus filling the space allotted to twenty (?) examples from Boston, so that Velasquez himself could hardly have squeezed in, if not in touch with the "right people." The humble swing-door preaches silently to the artist that if not by "Push" then by "Pull" entrance may be gained to the halls of the "blessed."

#### Museum's New Wing Opened.

Of course every eye has been turned toward the Art Museum for some time, and all the world and his wife were present on Wed. evening, when the new Evans' memorial wing was formally opened to the public. About the only people not invited were a few artists, but as every one knows, artists are the last people in the world desired at an art museum, when good brokers and woolen merchants are available.

The picture galleries on the main floor consist of a continuous suite of twelve rooms, varying in size; two large galleries running east and west being almost 100 feet in length and lighted from the roof, 32 feet above.

In the fifth gallery are the portraits from Mrs. Robert D. Evans' private collection, loaned for this occasion, among them the famous Pourbus (the younger), a charming Romney, "Lady Bentinck and Sister," a fine Rubens a ("Double Portrait"), Mierevelt's "Portrait of a Lady," Gainsborough's "Mrs. Pleydell," Reynolds' "Miss Morris," Bruyn's "The Meyer Family," Ravesteyn's "Portrait of a Lady," and Van Dyck's "Beatrice de Cusance."

#### Early American Portraits.

Early American portraits are well shown in Gallery VI, where there are superior examples of Copley, Gilbert Stuart, etc. The modern painters are fairly represented and Sargent is particularly well exemplified in his early and late work. Among his canvases is the "Ada Rehan" and the big group of the Boit children. Mr. M. Hunt's canvases are extremely interesting and his "Judge John Lowell" and "Horace Grey" are especially noteworthy. Examples of Corot, Courbet, Daubigny, Fromentin, Harpignies, Manet ("Girl with a Guitar"), Mauve and Mauve and two of Puvion de Chavannes, well represent modern French painting.

At the Guild Gallery, Leslie P. Thompson's show has called forth many encomiums, and several sales are reported. Both in figure composition and landscape, this artist shows himself thoroughly equipped for his work. His color is always agreeable. The "Girl in Profile" and "Tea" are among the best examples.

At a local gallery E. A. Webster of Provincetown is exhibiting a group of his brilliant and sparkling winter landscapes.

In the Vose Gallery, Arthur Helsby's Chilean landscapes and flower pictures are a drawing card.

John Doe.

#### ARTISTS' CARDS.

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#### Gallery for Small Exhibitions

Miss Swift, decorator, has a gallery for small exhibitions of pictures for rent at her new building, 11 East 55th Street, opposite St. Regis.



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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or  
private sale of art works of all kinds, pic-  
tures, sculptures, furniture, bibelots, etc.,  
will be given at the office of the AMERICAN  
ART NEWS, and also counsel as to the value  
of art works and the obtaining of the best  
"expert" opinion on the same. For these  
services a nominal fee will be charged. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances, of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

## NO ART BARGAINS ABROAD.

There would seem to be, if the many  
letters and personal calls of inquiry  
we have received and are receiving  
from American art lovers and collect-  
ors, as to the best places in England,  
France and Italy to secure "War bar-  
gains" in art works, are good evidence,  
a prevalent, and, it would seem, a mis-  
taken impression, that works of even  
the best quality and rareness, can now  
be obtained in those countries at "bar-  
gain" prices.

To all such inquiries we have been  
obliged to respond that we do not  
know of any "war bargain" art gal-  
leries or shops in Europe, and that we  
have not received any lists of "bar-

gain" art works to be sold on account  
of the exigencies caused by the war.  
We would further state, from the lat-  
est and most reliable information from  
Europe, that the English, and the few  
French art dealers, whose galleries  
and shops are open for business, are  
holding their wares at their values at  
least, while of the private owners in  
England those who have valuable  
works, can as a rule now retain them.  
The bulk of disposable art treasures in  
English houses, has been dispersed  
during a course of years past, and the  
families and persons who have not  
parted with their art belongings, for  
any reason whatever, are those whom  
even the exigencies of war will not  
now force to sell.

Those Americans therefore who are  
expecting or waiting to secure bargains  
from English dealers or private own-  
ers, on account of the war, will, we  
firmly believe, find themselves sadly  
disappointed.

This opinion is confirmed and en-  
dorsed by the well known London  
dealer, Mr. Frank Partridge, who re-  
cently arrived in New York, and who  
states that he has not discerned any  
tendency to lower or "cut" prices on  
goods of quality and value among the  
London dealers.

Meanwhile an unusual number of  
art works of quality and value have  
been shipped, and are being shipped  
here from London, Paris and Italy, to  
find a better market than in war ridden  
Europe, and American art lovers and  
collectors have here and now in New  
York and other large American cities,  
an unprecedented opportunity to se-  
cure, if not goods at "bargain prices"  
certainly at fair, and, in certain lines, at  
lower prices than have ruled the past few  
years.

## This Is So Like Boston.

Editor AMERICAN ART NEWS.

Dear Sir:

I was almost moved to tears when I read  
in the current issue of the ART NEWS, "John  
Doe's" account of the noble-hearted and  
self-sacrificing Boston artists who so gal-  
lantly came forward and "gave" the result-  
ing efforts of their labored art, by contribut-  
ing their canvases to the "Kermesse Fla-  
mande" recently held in Boston, for the  
noble purpose of raising funds for the relief  
of the starving women and children in  
Belgium. "John Doe" does his part by giv-  
ing these philanthropic wielders of the brush  
a "free ad.," quoting their names in full,  
etc., presumably with the intention that  
the public at large should not easily forget  
these noble self-sacrificing heroes. This is  
so like Boston!

To commemorate this incident, which I  
trust will be recorded in history (for be it  
known Boston is famous for its numerous  
"historic events"), I should be willing to  
head a subscription list, having for its pur-  
pose, the providing of an elaborate bronze  
(or leather) tablet, with the name of each  
hero emblazoned thereon (in caps), the said  
tablet to be displayed in some prominent  
and permanent position in this, the "Hub of  
Kultur" (the word Kultur in this instance  
is intended to convey the same meaning as  
it does abroad), PROVIDED, the facts of  
the incident shall also be given upon the  
proposed tablet.

I am informed, upon reliable authority,  
that the terms and conditions governing the  
contribution of canvases were as follows:  
Each member of the "select crowd" should  
contribute such of his, or her, works as  
might be mutually agreed upon, to form a  
"Sale exhibition" at the "Kermesse Fla-  
mande," on the distinct understanding that  
each artist contributing, should receive 50  
per cent. of the amount his or her work  
but under no consideration, should any "out-  
sider" be allowed to place any picture in the  
exhibit. This is so like Boston!

The scheme worked splendidly. The starv-

ing Belgians got, I presume, 50 per cent.  
of what each picture realized, while the ar-  
tist's 50 per cent., I am informed, amounted  
in many cases to far more than he could  
have possibly realized for his canvas, under  
any other circumstances. This is so like  
Boston!

I am free to confess, that in all proba-  
bility, there were some of the artists who  
really could not afford to give their can-  
vases, even to such a worthy cause as the  
one in question, free, gratis and for noth-  
ing, but, there were others who, if really  
charitably disposed, as they claimed to be,  
and also judging from the quality of their  
work, could have well afforded to contribute  
their "masterpieces," minus the string which  
was attached.

In other cities where similar exhibitions  
have been held for the same worthy object  
as the "Kermesse Flamande" in Boston,  
artists have contributed their canvases at an  
honest fixed price, in many cases nominal,  
according to their circumstances and chari-  
table disposition, thus permitting the full  
advantage of any fancy price, often paid un-  
der such circumstances, to accrue to the  
benefit of the starving women and children,  
its proper destination. In no instance have  
I heard of an exhibition being controlled  
by a certain crowd of "tightwads" working  
for self gain, and also to the sole exclusion  
of any "Outsider" who might wish to give  
or contribute his "mite" for a cause so  
worthy as the one under discussion.

In conclusion, I may add that I am not an  
artist, neither was I connected, directly or  
indirectly with the exhibit. In fact, the par-  
ticulars only came to my knowledge after  
the "Kermesse" had closed.

Yours truly,

Filius Populi.

Hub of the Universe,  
Feb. 3, 1915.

## OBITUARY.

## Edmund F. J. Deprez.

The death is announced in mail advices  
from London of Mr. Edmund J. F. Deprez,  
a member, from 1894 to 1907, of the well-  
known firm of art dealers, Messrs. P. and  
D. Colnaghi & Co. Mr. Deprez, who was in  
his 64th year, was the son of a Brussels  
banker, and was for some time known as  
the dealer, "A. W. Thibeaudeau." One  
of his sons is an English army officer.  
Mr. Deprez had two notable feats to his  
credit, for he succeeded in getting out of  
Italy two works of art of world-wide fame,  
the "Chigi Botticelli," now owned by Mrs.  
Jack Gardner of Boston, which he brought  
to London in a trunk with a false bottom,  
and the bronze bust by Cellini, of Bindo,  
d'Antonio Altoviti, the property of the  
same collection. The Botticelli cost the  
London firm some \$60,000. Prince Chigi  
was forced under the Paca law, to pay the  
government what he had received, but on  
an appeal, got off with a fine of about \$400.  
Mr. Deprez who had visited this country,  
was chiefly responsible for the series of fine  
catalogs of the remarkable collection of his-  
torical letters of the late Mr. A. Morrison  
of Fronthill.

## A. J. Conant.

Alban Jasper Conant, one of the oldest  
occupants of the Tenth St. Studio Bldg., died  
there Wednesday at the age of 93.

Mr. Conant was a friend of Lincoln and  
his portrait called "The Smiling Lincoln,"  
is widely known. This was painted in the  
White House and is now in the Phillipse  
Manor in Yonkers. Mr. Conant painted por-  
traits of Major Anderson, of Gen. Sherman,  
members of Lincoln's Cabinet and other no-  
table men. His portrait of Dr. James Mc-  
Cosh is in the Metropolitan Museum. Mr.  
Conant, who was born in Chelsea, Vt., was  
graduated from the Gouverneur Wesleyan  
Seminary in 1844. He also was a student at  
Madison and the University of Missouri.

## E. L. Ferguson.

Edward L. Ferguson, one of the few steel  
plate engravers who still practiced the art,  
died in the General Memorial Hospital Wed-  
nesday. Mr. Ferguson was born in Illinois  
fifty-six years ago, had made his home in  
New York for the last twenty years. He  
was a member of the Salmagundi Club. His  
collection of small paintings by American  
artists, was sold a year ago.

## J. B. Treffield.

Josef B. Treffield, widely known as the  
painter of "Youth," that now hangs in the  
Tate Galleries, in London, recently died at  
Dinard, France.

## Frederick D. Williams.

Frederick Dickinson Williams, aged  
eighty-six, a landscape painter, whose pic-  
tures were frequently exhibited in the Bos-  
ton Art Club and other galleries, is dead in  
Brookline, Mass. He was graduated from  
Harvard in 1850.

## LONDON LETTER.

London, Jan. 29, 1915.

A report on the amount of damage done  
to Whitby Abbey during the recent bom-  
bardment of the East Coast has been pre-  
pared by Mr. John Bilson, vice-president of  
the Royal Archaeological Society, for the  
Society of Antiquaries. It appears from his  
statement that the greatest amount of dam-  
age has been sustained by the West end of  
the nave, which happens to be the latest por-  
tion of the church, dating from the early  
14th century. Here the arch of the west  
doorway and the walling above it have  
been destroyed, while the wall arcade  
on either side of the doorway has  
collapsed, the north jamb of the west win-  
dow has fallen with the whole of the eastern  
part of the stair and the tracery of the west  
window has been dislocated. There are, of  
course, many other injuries inflicted else-  
where on the church, but fortunately its  
beautiful choir has almost entirely escaped  
and the damage on the whole is not as seri-  
ous as at first anticipated.

I do not know whether the present scaffold-  
ing of the Albert Memorial in Hyde Park  
is due to fear lest this frightful and colossal  
monument of Victorian bad taste may suffer  
harm from an invading Zeppelin, or whether  
it is imagined by the authorities that the  
gold figure of the Prince consort, gleaming  
in the sunshine, may act as a signal to our  
enemies, but the whole memorial, figure,  
canopy, camels and all, is at present care-  
fully screened from the vulgar gaze by a  
massive arrangement of boards and board-  
ings.

## Old English Mezzontints.

One of the pleasantest of the exhibitions  
now on in town is that of mezzontint en-  
gravings of the late XVIII century, now  
in the galleries of Mr. Basil Dighton at 3  
Savile Row, W. Here are several engrav-  
ings of more than common interest, notably  
a very scarce print of Romney's Mrs. Daven-  
port, engraved by J. Jones and a unique  
state of Reynolds' Duchess of Buccleuch by  
Watson made before the plate was cut. An-  
other scarce print is that of "Lady Chol-  
mondeley and Chio," engraved by C. Tur-  
ner after Hoppner, while another, especially  
charming by reason of its finely graduated  
tones, and exceedingly decorative details,  
is that of Sir Joshua Reynolds' "Mrs. Pel-  
ham Feeding Chickens," engraved by Dick-  
inson. There is something peculiarly Eng-  
lish about these refined mezzotint portraits  
and those who possess fine old English fur-  
niture could not possibly have more suit-  
able or delightful ornaments for their walls.  
Mr. Dighton specializes, of course, in first  
and very early states.

A variation upon the usual form of War  
Fund Exhibition has been devised by the  
Royal Society of Painters in Watercolors,  
whose rooms are now open without charge  
for a fortnight, while the paintings and  
drawings contributed by their members are  
on view. All items not disposed of during  
that period are to be sold at auction at  
Christie's, without reserve, during the fol-  
lowing week in aid of the Red Cross So-  
ciety and St. John's Ambulance and on this  
occasion the auctioneers are co-operating  
with the artists and making no charge for  
the dispersal. There are some excellent  
things in the exhibition, among them several  
landscapes of great distinction by the Pres-  
ident, Alfred Parsons, and some impressive  
work by J. S. Sargent. For those who  
incline to the anecdotal in art, there are  
Cadogan Cooper's "Patient Griselda" and  
Anning Bell's "Scene from the Tempest,"  
both compositions of fine decorative quality.

## Tate Gallery Pictures Interned.

Now that it is an understood thing that  
all pictures, especially valued by the Trust-  
ees of the Tate Gallery of modern art, have  
been placed in the cellars for greater safe-  
ty, I hear that artists whose work has found  
an abiding place at Milbank, are to be seen  
secretly and privately visiting the rooms in  
order to ascertain whether or not their pic-  
tures have been considered worthy of burial.  
It is no longer considered a distinction to  
have a canvas exhibited on the walls of the  
Tate, and any artist who discovers his can-  
vas still in position, goes away considerably  
crestfallen.

The Sackville Gallery, Sackville St., by  
kind permission of Mr. Max Rothschild, is  
now the headquarters of "L'Oeuvre du Ve-  
tement des Soldats Belges," which, under  
the patronage of the Princess Napoleon,  
daughter of the late King Leopold of Bel-  
gium, is collecting and distributing warm  
clothing, boots and chocolate to the Bel-  
gian soldiers at the seat of war. The fund  
is receiving much generous support.

L. G.-S.

## Altman House Sold.

The residence of the late Benjamin Alt-  
man at the corner of Fifth Ave. and 50 St.,  
and which for years housed his art collec-  
tions has been sold to an investor who  
wants the site for a commercial building.  
The ground is Columbia lease hold and Mr.  
Altman's lease has still 11 years to run.

## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Association—American Art Galleries, Madison Sq. S.—Yamanaka & Co., Chinese Porcelains on exhibition Feb. 10 to sale at galleries, Feb. 16 and 17.

American Fine Arts Society, 215 W. 57 St.—Architectural League Exhibition, Feb. 7 to 27.

Arlington Galleries, 274 Madison Ave.—Pictures of Greece, Spain, Egypt and other countries by Anne Richards Brewster, through Feb. 14.

The Canessa Gallery, 547 Fifth Ave.—Works of art of Italian Renaissance, Greek and Roman periods.

Cathedral Parkway Galleries, 2837 Broadway—Works of Francis J. Flanagan, to Feb. 12.

Carroll Galleries, 9 E. 44 St.—Modern French oils, through Feb. 13.

City Club, 55 W. 44 St.—Works by Hayley Lever, through Jan. 30.

Daniel Gallery, 2 West 47 St.—"The Mountain Series," by Marsden Hartley, through Feb. 9.

Durand-Ruel, 12 W. 57 St.—Works by Monet, to Feb. 15.

Ehrich Galleries, 707 Fifth Ave.—17th and 18th century French portraits, to Feb. 7.

Folsom Galleries, 396 Fifth Ave.—Works by Charles P. Gruppe and William H. Singer, to Feb. 8.

Gallery of Charles of London, 718 Fifth Ave.—William Penn and Family Relics Exhibition.

Goupil Galleries, 58 W. 45 St.—Oils by Mme. A. Lucas Robiquet, Feb. 8-27.

Herter Galleries, 841 Fifth Ave.—Mirza L. Raffy Collection of Antique Persian Faience, Stuffs, Lacquers, Miniatures and MSS.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Kelekian Galleries, 709 Fifth Ave.—Persian pottery and Chinese hangings.

Kennedy & Co., 613 Fifth Ave.—Etchings by Beurdely, Lepere and Leheutre, through Feb. 13.

Keppel Gallery, 4 E. 29 St.—Original Drawings by old and modern masters, through Feb. 7. Etchings and drawings by J. F. Millet, Feb. 9 to Mar. 6.

Knoedler Galleries, 556 Fifth Ave.—Exhibition and sale of works by American artists for the benefit of La Fraternité des Artistes at Paris, through Feb. 13.

Kouchakji Freres, 715 Fifth Ave.—Flemish Tapestries, Rugs, Bronzes, Eastern Antiques, Potteries and Glass.

The Little Gallery, 15-17 E. 40 St.—Book-bindings by Harvey S. Chatfield and 15 century Perugian towels, through Feb. 28.

Macbeth Galleries, 450 Fifth Ave.—Annual exhibitions of 30 oils by 30 artists, through Feb. 14. "Our Untrodden Empire," Alaska oils by R. V. V. Sewell, to Feb. 15.

MacDowell Club, 108 West 55 St.—Group exhibition including works by W. Franklin Brush, Montfort Coolidge, Eliz. Grandin, Edith Haworth, Margaret W. Huntington, Gordon Mallet McCouch, Julia Peck, Mary C. Rogers, Leila Usher and Helen Watkinson, to Feb. 7.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Morgan and Altman collections on public view.

Milch Galleries, 939 Madison Ave.—American paintings.

Montross Gallery, 550 Fifth Ave.—Works by Henri Matisse, to Feb. 28.

Mrs. Whitney's Studio, 8 W. 8 St.—Mr. A. E. Gallatin's collection for benefit of destitute French artists' families.

Municipal Art Gallery, Washington Irving High School—Exhibition of German Commercial Art, to Mar. 1.

National Arts Club, 119 E. 19 St.—American Watercolor Society's Exhibition, through Feb. 25.

New York Public Library, Print Gallery, (Room 321)—Etchings of 15 Century Artists. Stuart Gallery (Room 316)—Bracquemond and Peter Moran Memorial Exhibitions.—Millet Centennial Exhibit.—Recent additions to the Print Collection. Room 322—English 18 Century prints bequeathed by John L. Cadwalader. Main Floor—Mr. Isaac N. Seligman's Loan Collection of Washington Irving, MSS., Letters and Portraits.

Photo-Secession Gallery, 291 Fifth Ave.—Works by Marion H. Beckett and Katherine B. Rhoades, to Feb. 14.—Work of John Marin to follow.

The Print Gallery, 707 Fifth Ave.—Paintings and drawings by Max Weber, through Feb. 13.

Reinhardt Galleries, 565 Fifth Ave.—Portraits by Pierre Tartoue, through Feb. 15.

Scott & Fowles Co., 590 Fifth Avenue.—Portrait Drawings in Color on vellum by John S. Eland.

## CALENDAR AUCTION SALES

Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Library of the late Harvey S. Kingsley of Brooklyn, Monday afternoon, Feb. 8.—Books from the Library of C. C. Buel of New York, Tuesday afternoon, Feb. 16.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—Art objects and antiques imported by H. O. Watson & Co., now on exhibition to sale on afternoons of Feb. 9, 10 and 11. Paintings and art objects illustrating European art from the XII to the XVIII centuries, consigned by M. Emile Pares of Paris and Madrid, on exhibition to sale Feb. 18-19.—Ancient and Modern Prints; also a collection of objects of art, to be sold for the benefit of the Red Cross and to Alliance Francaise, an exhibition to sale on the evenings of Feb. 16, 17 and 18.

## SAN FRANCISCO.

Pictures and sculpture are fast being assembled at the gallery of Fine Arts at the exposition, those works accepted by various juries having arrived. Artists of New York, Philadelphia, Chicago, Washington, Cincinnati, St. Louis and Boston will be represented, while works from the Corcoran Art Gallery of Washington, together with its permanent loan collection, will also be on exhibition. A shipload of marble sculptures on board the steamship Lyra is en route from New York, via the canal.

Pacific Coast artists will be represented by about 126 paintings, in addition to sculptures and prints. China's art will fill two galleries and Japan's three, while a shipment from Argentina is on the way. Those in authority say the exhibition of fine arts will be the most extensive ever seen in an American exposition, despite the war.

Sixty-one galleries are given over to American painters and etchers, this number being set aside out of 102 galleries. There will be fourteen individual galleries devoted to such artists as Whistler, with sixty examples; Keith, Duveneck, Sargent, Melchers, Chase, Redfield, Pennell, Tarrbell, Liljenfors, Larssen, Alexander and Twachtman. The remaining forty-one galleries will be filled by foreign governments.

## ST. LOUIS.

During last year, the City Art Museum held twenty-four exhibitions.

A second "Gallery Party" was recently given by the members of the St. Louis Art League and their friends, when Director R. A. Holland permitted the Art Museum to remain open until 10 P. M.—the object being to see some new acquisitions of oils and prints as well as the current exhibitions. Hon. Frederick W. Lehmann gave a talk upon the masters of etchings and engravings.

A collection of 27 oils by Ben Foster is on exhibition at the Museum during January. In February these pictures will go to the Art Association of Grand Rapids, Mich. Other exhibitions to follow are: Etchings by Earl H. Reed; oils by Charles H. Woodbury; oils by Everett L. Warner, in March, a "Two-Artist" Show by Hermann Dudley Murphy and Ettore Caser, in April, and an exhibition of Small Bronzes by Paul Manship.

Among the recent presentations are the following: An oil, "A Fairy Tale," by Samuel Isham, given to the Museum by the estate of this deceased artist, in accordance with his desire; two prints, "Krapfenwaldl II" and "Old Court Josephstadt," by Miss Celia M. Stuever, presented by a friend of the artist; a print, "Portrait of John Stuart Mill," by Rajon, presented by Keppel & Co. of N. Y., and a bust of Galeozo Visconti—above life-size—Italian Majolica (Florentine), from the collection of Count Guglielmini of Lucca, presented by Mr. W. K. Bixby; "Maidenhood" (Bronze head), by Nancy Coonsman, was recently acquired by the Museum as well as the following oils: "Adoration," by Charles W. Hawthorne; "The Reverie," by Richard E. Miller, and "Portrait of M. Taxile Doat," by Ralph C. Ott.

To the Print Collection, were recently added about forty-six plates.

## Architects Elect Officers.

At the annual election last week of the American Group of the Société des Architectes Diplômés par le Gouvernement Français, the following officers were elected: President, Mr. Joseph H. Freedlander; Vice-President, Mr. Francis A. Nelson; Secretary, Mr. John Oakman; Treasurer, Mr. Duncan Candler; Trustees, class of 1917, Messrs. Lloyd Warren, Chester H. Aldrich and Charles Butler.

**BIOGRAPHICAL NOTES** on Fifty American Artists: Fifty typical paintings reproduced. Fifty cents, postpaid, Macbeth Gallery, 450 5th Ave., N. Y.

## CHICAGO.

The recording of the will of the late Alexander M. McKay, carrying the bequest of \$100,000 to the Art Institute, for the maintenance and enlargement of the Munger collection, aroused much local interest in this collection of paintings, installed in gallery 40 which was especially fitted for it with a steel ceiling, marble wainscoting, and mosaic floor. With two exceptions, of the XVII century Dutch school, the pictures are modern. The modern French school is well exemplified by Vibert's "Feeding Time," Gerome's "Grief of the Pasha," Breton's "By the Sea," Bouguereau's "Bathers," and by examples of Fromentin, Charles Jacques, Bague, Meissonier, Neuville, Corot, Rosa Bonheur, Troyon, Courbet, eDaille, and Merle, and Van Marcke, Clays, Stevens, Verboeckhoven, represent Belgian art and Russia is represented by Markovski's "Alexandrova." Schreyer, Zimmerman and Max exemplify the German school, while Dutch, English, Hungarian, Austrian, Swedish and American oils are numerous and good.

The groups of Van Dyck and Whistler etchings, auxiliary to the Buckingham collection of Japanese prints on view at the Art Institute, are attracting deserved attention. Included in the Van Dyck group are three of the five original untouched portrait-plates by this master; portraits of Pieter, Breughel, Justus Sustermans, and Jodius de Momper.

## In The Galleries

The Roy Brown paintings are now at Thurber's, following the Mazzanovich exhibition, which was a truly artistic success and had good financial returns. Twenty-five oils by Charles M. Russell, the painter of Indians and pioneer life, are also on view in one of the galleries. This exhibition is entitled, "The West that has Passed."

An exhibition of original lithographs by members of the Senefelder Club is on at Roullier's. The artists exemplified are Joseph Pennell, F. Ernest Jackson, G. Spencer Pryse, Frank Brangwyn, J. McClure Hamilton, A. S. Hartrick, Miss E. A. Hope, Harry Becker, D. A. Wehrschmidt, John Copley, A. R. Barker, Miss Gabain, C. A. Shepper-son, J. Kerr Yawson. There is also at Roullier's display of drawings and etchings by Otto J. Schneider.

At Anderson's there is a show of paintings of royal and other exclusive gardens, by A. C. Wyatt. The Reinhardt Galleries keep up the standard—and the big Daingerfield picture is attracting crowds. The Turrell miniatures are continued at O'Briens.

The Art Institute Alumni Association will award, annually, a gold medal at the American Artists' exhibition of oils and sculptures, in commemoration of the late Director French. At the recent annual election, Joseph P. Birren was re-elected president; Mrs. W. M. R. French, honorary president; Lawton Parker, vice-president; Julia Grossman, recording secretary; C. Lehr, corresponding secretary, and E. Hasfurth, treasurer.

Many artists, the majority local workers, have sent paintings and sculptures to the Illinois Building at the Panama-Pacific Exposition. Among these are—E. B. Butler, L. Parker, Pauline Palmer, G. Baumann, A. Juergens, F. Werner, A. E. Albright, A. W. Burnborn, K. Buehr, F. C. Bortler, B. S. Levy, E. Colwell, D. Erickson, O. D. Grover, A. Gilmore, Anne L. Stacey, J. F. Stacey, M. A. Little, I. Kohn, C. Crelinger, M. Lokke, E. Payne, F. C. Peyraud, Grace Ravlin, W. Ufer, W. Irvine, W. M. Clute, A. Jasson, H. T. Loseher, De Forrest Schook, M. M. Mullen, Agnes Fromen, A. S. Clark, G. Ganiere, O. R. Garnsslew and O. Zettler.

Acting Director, Newton H. Carpenter, of the Art Institute, is in Florida, but will soon return.

H. Effa Webster.

## Hunter's Lecture Promenades.

In the week of Feb. 15 next at the Metropolitan Museum in the Decorative Arts Wing, will begin the third series of lecture promenades on tapestries and furniture, conducted by Mr. George Leland Hunter, the author of "Tapestries, their Origin, History and Renaissance," and the decorative art editor of the New International Encyclopedia. There are to be separate courses of six lectures each on Gothic and Renaissance, English and Colonial and French furniture; and an advanced study course on tapestries as well as two tapestry courses for beginners.

## BESNARD IN ROME.

Albert Besnard and his wife, and daughter married to the painter, Mario Avy, have arrived in Rome, so the Villa Medici will reopen its schools, although many of the artists will not be able to attend as they are kept in France by the war. Besnard's son is among those at the front who has fallen prisoner to the Germans.

## NEW ORLEANS.

Through a bequest from the late Mrs. Chapman H. Hyams, the New Orleans City Park Improvement Association has received 41 important pictures and art works for the benefit and use of the Degado Museum. The New Orleans City Park Improvement Association gave to the public in 1911 the Delgado Museum and now the public receives through the same association a collection of art works valued at \$500,000.

Mrs. Hyams purchased many of these paintings direct from the artists. The Diaz, Corot, Harpignies, Alma-Tadema, Dupre, Detaille, Schreyer, Clays, Lynch, and the two Geromes are superior, and the remainder are all high-class examples of the artists represented.

The paintings and other art works are to be placed in a room in the Delgado Museum and will be designated as the "Mr. and Mrs. Chapman H. Hyams collection."

## List of Paintings.

The Hyams' pictures are: "Whisperings of Love," Bouguereau; "The Cardinals Friendly Chat," Vibert; "The Cardinal's Dilemma," Vibert; "Scene in Fontainebleau," Harpignies; "Autumn Scene," Diaz; "Fontainebleau," Jules Dupre; "Woodland Scenes," Corot; "Nude Woman," Henner; "Venetian Scene," Ziem; "Napoleon and His Suite" (watercolor), Detaille; "Game of Chess," Gerome; "Deer on the Alert," Rosa Bonheur; "Shrine of Venus," Alma-Tadema; "Charge of the Arabs," Schreyer; "Snake Charmer," Gerome; "Fruit and Flowers," Robie; "Sheep," Verboeckhoven; "Marine," Clays; "Cattle," Mme. Dieterle; "Peasant Girl," Ridgway Knight; "Flowers," Jaquet; "Venetian Scene," Rico; "Fanciful Figures" (watercolor), Cuvillon; "Monks Overlooking Vegetables," Grutzner; "Head of Old Lady," Kranberger; "The Oak," W. H. Buck; "Head Tyrolean Peasant," Defregger; "English Settlers," S. Blinks; "Peaches," L. E. Wilmarth; "Kittens," Van dem Eycken; "Dutch Peasant Girl," Knopf; "La Petite Mere," Lynch; "Woman Tying Slipper," Unknown; "Head" (on porcelain from celebrated picture), Ason; "Portrait Mr. C. H. Hyams," Munier; "Portrait Mr. C. H. Hyams," Munier.

## Statuary and Bronzes.

"Sopresa," Lapin (marble) Paris Exposition, 1889; "Diana," Weigle, (marble) Paris Exposition, 1900; "Dounded Swallow," A. Boucher (marble); "The Coquette," Fer (bronze bust) New Orleans Exposition, 1885; "Pair Silver Bronze Pitchers," New Orleans Exposition, 1885.

## ROCHESTER.

The Memorial Gallery is showing during the first half of the month, a collection of landscapes by Birge Harrison, a group of sketches from the Gardens of Versailles, with a number of portraits, by Carroll Beckwith. Mr. Beckwith includes in his Versailles collection three copies of portraits in the Palace at Versailles—two by Nattier, and one by Largilliere. The marines and Alpine scenes by Paul Dougherty remain throughout the exhibition. About forty-five of the latest works of J. Elmer Schofield will be exhibited during the latter half of the month, together with a group of paintings by American Futurists.

## MONTREAL.

The Art Association has recently secured from Scott and Sons, the local art dealers, superior examples each of Fantin-Latour "Dawn Chasing away the Clouds of Night," of Charles Cottet; a "Brittany Coast Scene" and of Boudin, a "Harbor Scene."

The Canadian Artists Patriotic Fund exhibition will open in the new Art Building March 15, to last ten days, to be followed by the annual Spring display.

## ARE THESE LAWRENCE?

In the art department of Donaldson's store in Minneapolis there are two oils—portraits of John Philip Kemble as "Rolla" in Sheridan's "Pizarro," and of Sarah Siddons in "The Tempest." These were found in the residence of the late John Ferguson, were purchased by him from the School of the Blind, Philadelphia and were brought to Minneapolis many years ago.

The portraits are claimed to be by Sir Thomas Lawrence, who painted many members of the Kemble family, and it is argued that Charles Kemble, who came to America, with his sister Fanny, in 1832, left the canvases to the said sister, who married Mr. Piere Butler of Philadelphia, and remained there. Some art lovers who have examined the portraits are of the opinion that they are copies by Thomas Sully of the originals by Lawrence.

Sully copied a number of portraits by Lawrence, and only recently there was a notice in the ART NEWS of a portrait of Robert Gilmore in Baltimore, claimed as a Lawrence, which proved to be a copy of the original Lawrence portrait by Sully.

## LEAGUE'S NEW OFFICERS.

The following officers have been elected by the Art Students' League of New York for the coming year: President, Julian E. Garnsey; Vice-Presidents, Helen Winslow Durkee, Robert Bergman; Treasurer, Richard F. Lahey; Corr. Sec., Grace M. Chadeayne; Recording Sec., Regina A. Farrelly; Board of Control, Donald Dickerman, Herbert Groesbeck, Jr., Gertrude Hill, Natalie Peck, and W. Rhea Moreau.



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**Salmagundians Solve A Sex Question.**

The Salmagundi Club's annual Masquerade ball will not take place this year, owing to a dissension between the "Normals" who wish to share the comforts of their club occasionally, with the women members of their families, and the "Sub-Normals," who are determined to guard their precious man's domain from the intrusion of the female element, which would, they claim, prevent them from lolling about, smoking, etc., in other words interfere with their strictly male comforts. The "one-sexed" ball has always created a guffaw among the "Normals" who yearly add members to their side, until they are now alarmingly in the majority. They have succeeded in voting permission to ladies to enjoy the dining room on Sunday evenings. The annual New Year's Eve party was this year also a mixed affair. As some of the "Sub-Normals" threatened to resign from the club if women were permitted to "invade" the clubhouse, and as it is the policy of the club not to offend any member, it was thought best by the governing board to postpone the affair altogether.

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**ART AND ARTISTS.**

Gari Melchers, director of the Telfair Academy, is in Savannah, conferring with the officials of the institution.

The admirable and important collection of early American pictures formed by Messrs. R. C. and N. M. Vose, of Boston, and which has been shown in several Western cities is now on exhibition at the Cleveland School of Art. Notice of the collection has been made in the ART NEWS.

The Worcester Art Museum has added to its permanent collection a 15th century Florentine terra-cotta relief of the "Madonna and Child," two Roman portrait sculptures of the first century, and a "Farmyard Scene," by George Morland. The colored terra cotta belongs to a well-known cycle of works which were once wrongly attributed to Jacopo della Quercia, then to the master of the Pellegrini chapel, to the master of the cathedral altar at Modena, and, more recently, to Ghiberti.

Francis J. Flanagan is holding an exhibition through Feb. 12 of his recent works at the Cathedral Parkway Galleries, 2837 Broadway. Some twenty interesting landscapes comprise the displays. "Shifting Lights," "Sunrise," "Sand Dunes, Ipswich," and "Edge of the Forest" are among the most successful.

At the Belnord Galleries, 548 Amsterdam Ave., A. G. Larned is showing a group of pencil portrait sketches and dry point etchings through Feb. 14. The portraits are done in the artist's individual vein, and show a number of distinctly American types. He has an aptitude for catching a likeness and with the introduction of delicate color which he manipulates with adroitness, the works have a distinctive charm. Among the portraits are those of "Mrs. Woodrow Wilson," Mr. John Burroughs, Edward Markham, Grace George, Countess De Moey and Paul Helleu.

Arthur Crisp's "Encore" recently purchased by the Canadian Government, has been received at the National Gallery, Ottawa with enthusiasm. The Gallery has also recently added the five sketches and studies for the picture. He will show a group of seven of his decorative canvases at the "Pan-Pacific" Exposition.

George De Forest Brush, who spent two years in Florence, Italy, returned recently to his Tarrytown, N. Y. studio, where he is settled for the winter.

An exhibition of fifty watercolors by Dodge Macknight is on at Carnegie Institute, Pittsburgh, to Feb. 28. The exhibition consists of several series of landscapes painted in the Tropics, Newfoundland, New England, Arizona and Utah.

Paul Cornoyer's large canvas, "Madison Square," was recently purchased by the Dallas, Texas, Museum, for its permanent collection. At his studio in the Rembrandt, West 57 St., the artist is at work on several of his street subjects and a number of landscapes and moonlights.

The recent joint exhibition by Robert Vonnoh and Bessie Potter Vonnoh held at the Chicago Art Institute was successful in point of attendance and sales. The Institute is now considering the purchase of a group by Mrs. Vonnoh and a painting by Mr. Vonnoh for their permanent collection.

Eliot Clark's fine landscape "Rolling Country," which the ART NEWS highly praised when shown at the recent biennial Corcoran Gallery exhibition in Washington, was purchased from the exhibition by President Wilson and now hangs in his study in the White House.

**Coming Salmagundi Sale.**

The annual exhibition preceding the auction sale of pictures by artist members of the Salmagundi Club will be held at the Club House, No. 14 West 12 St., Feb. 10-17 next. The sale will take place on the evenings of Feb. 17-19 inclusive, beginning at 8 o'clock each evening. There will be the usual "Stag" reception on Friday evening, Feb. 9.

**I. T. WILLIAMS' PICTURE SALE.**

The first session of the auction sale of pictures from the estate of Ichabod T. Williams, held in the Plaza ballroom Wed. eve. last, Feb. 3, by the American Art Ass'n, with Mr. Kirby as auctioneer, resulted in a total of \$34,600 for 58 canvases, mostly of the modern American and French schools, with a few attributed to Dutch old masters. The total of the second session was \$151,275, and the grand total for 117 pictures, \$185,875.

For the first time at any picture sale this season there was a really good attendance, and the ballroom was well filled. While the bidding was good on the whole, it was at no time spirited, but prices ruled well considering the market's condition, especially for the examples of older American painters, no longer in vogue, such as Jas. Smillie, Swain, Gifford, McEntee and others. The large example of the late Geo. Fuller sold, "Girl Tending a Calf," excited competition as this not prolific American master's works seldom come to the auction mart, only six having ever appeared in New York salesrooms. It brought \$4,200. A good-sized Monticelli fetched \$2,600 and a good Clays, \$2,650. The dealers, notably Knoedler & Co., were the largest purchasers and there were few new private buyers. The canvases attributed to Dutch old masters, and which were the weak feature of the collection, brought low figures—especially for such big names.

**Second Session.**

At the second and last session, Thursday evening, the large ballroom was filled to its capacity and many were turned away for lack of seats. The atmosphere was one of animation, the bidding spirited, and the prices, as a rule, were not only good, but surprisingly good in several instances, especially in such a season, a most cheering and significant proof that art works of good quality can hold their own and are not "downed" even in and by the greatest war in history. The individual prices and the unexpected total of \$185,875, were the most encouraging incidents of this, up till now, dull art season.

The highest figure at the second session and of the sale was \$12,000 paid by R. H. Lorenz, agent, for Jacob Maris' "Tiller of the Soil," a record auction figure for this artist. Knoedler & Co. secured Millet's "Quarriers" for the low figure of \$10,500. Geo. Fuller's "Romany Girl," sold to Miss Lorenz, agent, for \$10,500, some \$2,000 to \$5,000 lower than Fuller's admirers had expected.

Of the three Corots the "Woodman's Cot," the best in quality, brought \$9,200 from Scott & Fowles, the Mauve, \$8,300, from Knoedler & Co., a low figure, and of the five Monticellis, the highest figure, \$8,200, was given by Scott & Fowles for "Landscape and Figures."

A small landscape, "Autumn," by the American painter, J. Francis Murphy, the first to be exhibited by him at the Academy in 1880, when it was sold for \$75, fetched \$825 from Scott & Fowles.

**Pictures, Buyers and Prices.**

The following is a list of the paintings sold, at the two sessions, with the names of the buyers, where obtainable, the sizes in inches, the first being the height and the second the width, and the prices:

1—Gaubault, A., "The Bugler," 8½x6½, H. W. Williams	\$ 75
2—Latouche, L., "On the Beach," 8x5½, W. Macbeth	100
3—Michel, G., "Landscape with Figures," 6½x9, B. Alexander	260
4—Maris, J., "After the Christening," 8½x5½, Knoedler & Co.	600
5—Blakelock, R. A., "An Indian Madonna," 8x6, C. S. Palmer	410
6—Ribot, A. T., "The Cook," 11x8¼, Bernier, agent	110
7—Villon, A., "Rembrandt," 11½x9, Irving Brokaw	80
8—Bunce, W. G., "Apples," 10x14½, T. Stillwagen	130
9—Ryder, A. P., "The Barnyard," 11¼x12, Knoedler & Co.	1,400
10—Boser, F., "Devoutness," 15x10, M. T. Hudner	140
11—Wyant, A. H., "Landscape" (Watercolor), 14x10, Bernier, agent	475
12—Stevens, A., "Girl in White," 13x9½, Knoedler & Co.	320
13—Bonnemaizon, G., "The Pool," 14x10½, M. P. Davis	310
14—Meitling, L., "Relics of the Past," 13x9, T. Stillwagen	160
15—Bosboom, J., "Interior Church, Alkmaar," 12½x10, R. C. & N. M. Vose (Boston)	1,250
16—Maris, Jacob, "The Siesta," 8¼x13¼, Knoedler & Co.	380
17—Couture, T., "Faust & Mephistopheles," 15x10½, Theo. H. Marburg	285
18—Roybet, E. V. L., "Abduction of Rebecca," 12x14, T. Stillwagen	335
19—Hervier, A. L., "French Farmyard," 19½x15, W. D. Breaker	175

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Opens

Closes

Mar. 3-4

Mar. 2

Mar. 20

April 25

**CONNECTICUT ACADEMY OF FINE ARTS, Hartford, Conn., 5th Annual Exhibition.**

Entries by

Day for receiving works at the gallery

Closes

Opens

Feb. 6

Feb. 8

Feb. 15

Mar. 1

20—Monticelli, A., "Returning from the Fields," 11x14, Lorenz, agent	2,600
21—Davies, A. B., "Sisters," 16x11, Alex. Morton Humphreys	575
22—Twachtman, J. H., "Winter Landscape," 13x21, Seaman, agent	600
23—Gifford, R. S., "Landscape near Monquitt," 10x23, J. R. Garside	250
24—Muhrmann, H., "Still Life: Fruit," 16x21, C. W. Kraushaar	60
25—Low, W. H., "On the Seine," 15x23½, W. D. Breaker	300
26—Colman, S., "Sunny Afternoon: Algiers," 14½x27, Miss E. R. Wellington	385
27—Muhrmann, H., "Hay Field," 16x23, W. D. Breaker	180
28—Richards, W., "The Wissahickon," 24½x20, T. H. Marburg	350
29—Hinkley, F. F., "Landscape," 29x22, William Swift	400
30—Portielje, E., "The Butterfly," 30½x24, D. M. Neuberger	200
31—Marilhat, P., "Old Tower, Cairo," 25x32, Hugh S. Williams	710
32—Clays, P. J., "Morning on Scheldt," 32x25, S. Taylor	2,650
33—Bristol, J. B., "Lake Champlain," 20x36, T. S. Williams	245
34—Muhrmann, H., "Filling up Pond, Hampstead," 24x36, G. F. Hermann	110
35—Whittridge, W., "Autumn on Delaware," 27x35, Miss E. R. Wellington	350
36—Smillie, J. D., "Evening, High Sierras, Cal.," 23x40, T. S. Williams	500
37—McEntee, J., "Where late the wild flower bloomed, the brown leaf lies," 24x42, H. V. Jones	460
38—Jacque, C. E., and Michel, G., "Shepherdess, Sheep and Landscape," 32x26, Seaman, agent	3,700
39—Adan, L. E., "Catherine de Medicis in Counsel," 31x48, Seaman, agent	575
40—Fuller, G., "Leading the Calf," 36x50½, Seaman, agent	4,200
41—Weir, J. A., "Muse of Music," 44x34, Lotos Club	1,000
42—Michel, G., "Heights of Montmartre," 33½x47, Cornell	570
43—Colman, S., "Quimper" (Watercolor), 49x23, C. W. Kraushaar	325
44—Mura, F., "On the Dutch Coast," 35x51, Cornell	875
45—van Oostade, A., "Dutch Interior," 9x7½, W. H. Coverdale	100
46—Domenichino, D. Z., "Apotheosis of the Virgin," 12x9, Bernet, agent	220
47—van der Neer, A., "Evening, Holland," 16½x13, Bernet, agent	200
48—Salvi, G. B. (Sassoferrato), "Madonna and Child," 19½x15, D. M. Neuberger	90
49—Goyen, J. van, "Boatmen in Holland," 16½x12, Wm. Swift	275
50—van Tilborgh, E., "The Winning Card," 22½x16½, Seaman, agent	800
51—Ruisdael, E., "Holland Landscape," 14x22½, W. E. Benjamin	410
52—Both, J., "Landscape with Figures," 18x24½, W. H. Coverdale	130
53—Cuyper, A., "Winter, Holland," 18x24½, Irving Brokaw	1,175
54—van der Neer, A., "Drawing the Net by Moonlight," 18½x27½, Bernet, agent	300
55—van Streek, J., "Still Life," 27½x22½, Cornell	170
56—van der Velden, P., "Evening," 28½x23, T. S. Williams	130
57—van Goyen, J., "River in Holland," 28x46, W. E. Benjamin	750
58—van Goyen, J., "Beach at Scheveningen," 42x58, W. E. Benjamin	725
Total	\$34,600

**Second Session.**

59—Bonnemaizon, G., "Haystacks," 11x15, Albert B. Boardman	\$ 100
60—Isabey, E. L. G., "Meeting in the Woods," 10½x8½, O. Bernet, agent	350
61—Ribot, A. T., "Girl and Dog," 11x8½, Durand-Ruel	200
62—Maris, Matthew, "Corner of the Hague," 7½x11½, J. W. Phillips	2,000
63—Rousseau, "Study, Sunlit Woods," 5½x7½, O. Bernet, agent	725
64—Diaz, "The Bouquet," 13x8, John H. Fry	1,225

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nal parts, \$900, a first issue of Dickens' "Tale of Two Cities," \$105.

Mr. Smith bought the original manuscript of Charlotte Bronte's preface to "Vanity Fair," \$700; first edition of "Pendennis," with autograph letter, \$375; original manuscript of the Pinner Speech, \$400, and the Thackeray-Holmes correspondence, \$630.

Other prices were: ten drawings, \$405 and drawings for "Mrs. Perkins' Ball," \$685, Mr. Charles Sessler; eight drawings for the "Book of Snobs," Mr. C. J. Gannon, \$625; first edition of "Our Street," with original drawing, Mr. James Edmunds, \$330; "Henry Esmond," with autograph letter, Mr. C. J. Gannon, \$425; "The Newcomes," with two letters, Mr. G. Weiss, \$300, and a set of first editions of Thackeray, Mr. F. W. Morris &amp; Co., \$465.

The total for the collection was \$14,816.45.

**Canova Busts Sold.**

At a sale of English antiques belonging to Baileys, Limited, of London, England, which opened Thursday at Silo's, two marble busts, "Mars" and "Minerva," presented by Canova, to his friend, Col. Thomas Lawrence, of Lawrencetown, County Galway, Ireland, were sold to C. J. Charles for \$3,600.

**THE PARES COLLECTION.**

Paintings and art objects illustrating European art from the XII to the XVII centuries are now on exhibition in the Anderson Galleries. The collection, which is of great artistic importance, was brought from Europe on account of the war, and is consigned for unrestricted public sale by M. Emile Pares, of Paris and Madrid, long one of the principal European dealers, who has had very important relations with the leading collectors of America.

Many of the objects in the collection, like the fans and laces and carvings, and the ecclesiastical embroideries and jewelry, are of unusual merit, but no doubt the extraordinary Triptych by the "Master of Frankfurt," and the superb portrait by Goya will attract the greatest interest. The collection will be sold on the afternoons of Thursday and Friday and the evening of Friday, Feb. 18 and 19.

**A MILLET FOR CHICAGO.**

A fine example of Millet, "The Shepherdess," which must not be confounded with the large Chauchard Millet of the same title, bought at the Carter sale in London last summer, by Knoedler &amp; Co., has been sold by that house to Mrs. W. W. Kimball of Chicago.

**AMONG THE DEALERS.**

At the Goupil Galleries, 58 W. 45 St., there will be shown, Feb. 8 to 27, a collection of oils by Madame M. A. Lucas-Robiquet, who is said to have been the favorite pupil of F. Barrias. She received a gold medal and was made "hors concours" at the old Salon.

An exhibition of William Penn and family relics opens this week at the galleries of Charles of London, 718 Fifth Ave. It includes paintings, maps, documents and other relics.



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